Spring 1978 Extensions of the San Francisco Art Institute

PLEASE POST

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Classes begin the week of March 6. Classes do not meet the week of Spring Recess, March 19–25.

PAINTING

Basic Painting — Tom Kenny

The course will deal with basic concerns of painters, including stretching canvas, grounds, paints, mediums, etc. Fundamental approaches to procedure, color and composition will be discussed. There will be still life and model set ups from which to work, but students wishing to work in other ways will be welcome to do so . Drawing materials should be brought to the first session.
Saturday 10AM-1 PM. Room 116. Begins March 11.
$10.00 Model Fee. The Instructor is a practising artist with an M.F.A. from the San Francisco Art Institute.

Beginning and Intermediate Painting — Tim Valdez

Introduction to beginning and intermediate painting information: materials, ideas, approaches, execution, critique, etc. Emphasis on studio work and development of individual attitudes. Studio sessions will be supplemented with slides. Course sessions will deal with stretcher building, color theory and general painting techniques. Emphasis will be upon studio work.
Tuesday 7 PM-10 PM. Room 116. Begins March 7.
No Materials Fee. The instructor is a practising artist with an M.F.A. from the San Francisco Art Institute.

Painting and Beyond — Tullio Francesco DeSantis

Introduction to advanced painting. The reality of paint becomes the illusion of space, the expression of the body, and the abstraction of the mind. The processes of painting will be discussed as they reveal themselves in student's work. The instructor will seek to establish a critical dialogue with the evolving artist who seeks the control of technique or the liberation of expression. All painting media will be used. Wednesday 7 PM-10 PM. Room 116. Begins March 8.
No Materials Fee. The instructor is a Bay Area artist whose work investigates and reveals patterns of intelligence. He has a B.F.A. and an M.F.A. from the San Francisco Art Institute.

DRAWING

Drawing — Kent Roberts

This course will encourage the student to become involved with a wide variety of media including photographs, transfers, collage and reproduction process in addition to the more traditional mediums as pencil ink, and paint. The course will be centered around the concept of drawing as information.
Monday 7 PM-10 PM. Room 14. Begins March 6.
$10.00 fee. Students may incur some individual material expenses. The instructor is an exhibiting artist with a B.F.A. and an M.F.A. from the San Francisco Art Institute, and works in a variety of media including spray painting, drawing, photo emulsion, 3M color process and Blue Print.

Life Drawing — Jessica Jacobs

The course will cover basic life drawing skills and principles. Sessions will include work from the model and from still life. Course work will be determined by individual needs, and students will be encouraged to work in a variety of media, including graphite, charcoal, pen and ink, brush, watercolor and so forth.
Saturday 10 AM-1 PM. Room 115. Begins March 11.
$10.00 Model fee. The instructor is an exhibiting artist with a B.A. from the University of Colorado and an M.F.A. from the University of California, Los Angeles, whose work includes drawing, painting, sculpture and environmental pieces.

Advanced Drawing — Jessica Jacobs

The class will explore line, form and space with different media. Some *life drawing* will be offered, as well as abstraction, expressionism, and conceptual drawing. Course work will be determined by individual needs. Saturday 1 PM-4 PM. Room 115. Begins March 11.
$10.00 Model fee.
The instructor is a practising artist with a B.A. from the University of Colorado and an M.F.A. from the University of California, Los Angeles. Her work includes drawing, painting, sculpture, and environmental pieces.

SCULPTURE

Steel Sculpture — David Anderson

Steel will be used to explore and execute personal, sculptural attitudes and ideas. Basic techniques of electric and gas welding will be taught, but emphasis will be placed on the development of concepts.Wednesday 7 PM-10 PM. Sculpture Studio. Begins March 6.
Lab Fee: $5.00. Students must provide own materials. The instructor is a practising sculptor who works in welded steel and with environmental installations. He was a recipient of a National Endowment for the Arts Grant in 1974 and a SECA Award winner in 1973.

Wood Sculpture — Julia Marshall

A course in wood sculpture, concentrating primarily on the lamination of common soft and hard woods. Instruction in the use of basic power tools will be given, as well as the rudiments of wood working and wood finishing. There will be a strong emphasis on both technique and aesthetics, and the student will be encouraged to experiment with materials for individual self-expression. Assignments will be given, but students wishing to work on specific projects may do so with the permission of the instructor.
Monday 7 PM-10 PM. Sculpture Studio. Begins March 6.
$25.00 Materials fee. PLEASE NOTE: Basic materials fee covers wood, glue and basic finishing. Some projects involving either large-scale or a variety of finishes may result in a higher materials fee.

PRINTMAKING

Printmaking I: Etching — Pierre Fraser

The class will cover all basic methods of making plates, including photographic processes, and will deal with the method by which they transfer on paper as finished images. Etching's relationship to other graphic techniques will be explained and discussed. Materials and sources will also be made available. Students will be taught how to use etching as a tool to create and develop personal imagery and ideas. Saturday 10 AM-1 PM. Studio 4. Begins March 11.

$10.00 Materials fee. The instructor is Studio Manager and Technical Assistant for the Art Institute Printmaking department. A practising artist, he holds an M.F.A. from the San Francisco Art Institute.

PHOTOGRAPHY

Beginning Photography — Marcia Lieberman

A primary photography course designed to give the student the tools to begin. The course will progress on a basic, simple, and "what's needed" basis. Individual and group darkroom instruction will be complemented by slide presentations in order to add an historical perspective to photographic aesthetics and to provide the student with the means of critiquing his own work.
Session 1 (includes learning how to develop film): Saturday 10 AM-1 PM. Room 19 A. Begins March 11.
Session 2 (for those who already know how to develop film): Saturday 1 PM-4 PM. Room 19A. Begins March 11.
$5.00 Materials fee. Marcia Lieberman is an exhibiting photographer with degrees from the San Francisco Art Institute.

Advanced Photography — Philip Galgiani

A seminar situation designed for people already taking black and white or color photographs and/or slides. The course is designed to develop the student's capacity to understand photography -- both his own and that of others. **Not a darkroom course.** The class will provide an ongoing critique, field trips, and historically-based slide presentations and will deal with technical information as needed.
Monday 7 PM-10 PM. Conference Room. March 6.
No materials fee. The instructor is an exhibiting photographer with a B.F.A. and an M.F.A. from the San Francisco Art Institute. Optional darkroom space will be available @ $20.

Basic Photography — Alvin Thompson

This class is structured to deal with correct camera techniques. The class will deal with individual needs and will explore exposure problems, film types, color temperature and theory, filters, lights, flash equipment, photography of art work, and closeup photography. **Not a darkroom course.** Students should be past rudimentary beginning stages. Whenever possible, bring both cameras and examples of your own work. Monday 7 PM-10 PM. Room 20A. Begins March 6.
No Materials fee. The instructor is an exhibiting artist and professional photographer. He utilizes photographic images in his painting.

FILMMAKING

Filmmaking — Mark McGowan

This course is a beginning towards understanding both the techniques of 16mm film and its conceptual ramifications. Film will be explored as an aid to extending personal and visual perception. Individual sessions will explore such basics as camera, film stock, equipment, shooting, editing and processing. Some out-of-class time may be required. Monday 7 PM-10 PM. Studio 26. Begins March 6.
$15.00 Materials fee. The instructor is an exhibiting filmmaker with an M.F.A. from the San Francisco Art Institute.

CERAMICS — Arthur Hardman

Students will work with low-fire ceramic sculpture. The course will stress idea development and self-expression rather than production pottery. Students will be familiarized with all machines and kilns as well as with shop procedures. Individual sessions will deal with clays, bisque firings, underglazes, glazes, glaze firings and overglazes as well as with alternative surface treatments such as painting, staining, etc. Extensive use of slides will familiarize students with a variety of work executed in ceramic technique.
Wednesday 7 PM-10 PM. Ceramic Studio. Begins March 8.
$5.00 Materials fee. The instructor is a practising ceramic artist with a B.F.A. and an M.F.A. from the San Francisco Art Institute.

DISCOVERY COURSES

Dream Workshop: A Creative Approach To Dreaming — Carl Levinson

An experiential approach to dreams and exploration of active imagination. Students will explore their dream material as a vehicle to a more creative life. The creative aspects of the course will include dream work, painting, drawing, collage making, mask making, writing and poetry, as well as the use of mandalas. The fields of energy which lie at the base of each of these images will enable the student to activate his or her imagination as well as to get more in touch with the nature of the unconscious. Saturday 10 AM-1 PM. Conference Room. Begins March 11.
No materials fee. The instructor is a practising printmaker with an M.A. in History and Education and a Masters of Social Work.

Inside the Bay Area Art Scene: Museums, Galleries and Collections — Jan Butterfield

Taught "on-the-street", this course will deal with the function and structure of art galleries and museums in relation to the artist, the collector, the market and the media. Designed for artists, students and collectors, the class will visit Bay Area galleries, museums, collections and "alternative spaces". When feasible, art dealers or curators will be invited to speak to the class. Friday 1-4PM . Begins March 10

The first class will meet at the Art Institute.
The instructor is an art critic who is a Contributing Editor for Arts Magazine and a frequent contributor to Art News, Art in America, and American Art Review. She is Coordinator of Special Programs at the San Francisco Art Institute.

A Survey of Contemporary Art: The Sixties and Seventies — Jim Boyle

An in-depth look at the American scene after Abstract Expressionism, including painting, sculpture, printmaking and environmental art. The course will focus on major artists of national and international reputation whose work has been and is a part of the mainstream; and artists whose work is specifically regional in nature.
The class will present an in-depth look at the major movements of the 1960's and 1970's as well as examining some of the most viable "alternatives" of the past decade. An equal emphasis will be placed on East and West coast artists. Wednesday 7 PM-10 PM. Conference Room. Begins March 8.
No materials fee. The instructor is a practising artist and art lecturer with a B.F.A. and an M.F.A. from San Jose State University.

Women in Art — Dorothy Burkhart

An historical survey of modern and contemporary women artists, ranging from Mary Cassatt and Frida Kahlo to Georgia O'Keefe, Grace Hartigan, Louise Nevelson, Helen Frankenthaler, Lynda Benglis, and Judy Chicago. The course will deal with painters, sculptors, and printmakers, and will cover the sociological and educational history of women who have made art as well as the art they have created. Students will make museum, studio, and gallery visits, as well as attend class lectures. Two texts are suggested, but not required: *Women Artists 1550-1950* by Nochlin and Harris, and *Women Artists: Recognition and Reappraisal* by Peterson and Wilson. Both texts are available from the San Francisco Museum of Modern Art bookstore. Saturday 10 AM-1PM Conference Room. Begins March 11.
The instructor is a practising artist and art lecturer, and writes critical reviews for Artweek and Visual Dialogue.

The San Francisco Museum of Modern Art also offers an extensive extension program. Among the courses available through their program is a silk-screen workshop, a course in color photography, a course on the history of 20th century American art, a course dealing with painting and poetry, "Two American Arts of the 20th Century", and a wide variety of children's classes. For further information, call the Education Office of the museum at 863-8800.

Membership

The San Francisco Art Institute maintains a program of membership. Benefits include reduced cost for Extension classes and special events, all Art Institute publications, and advance notification of lectures, film screenings, and exhibitions. Please call for additional information.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities or employment policies as required by the Equal Pay Act of 1963 and Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with Title IX may be directed to Alice Noyes, Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

The San Francisco Art Institute offers an Extensions Program with afternoon, evening, and Saturday classes from the week of March 6 through the week of May 7. Tuition is $50 for members of the San Francisco Art Institute, and $60 for non-members. Lab fees, material fees, or model fees may be required in some courses. Courses offered range from basic classes in painting, drawing, filmmaking, sculpture/ceramics, and photography, to "discovery courses" dealing with women's art, contemporary art, and exploring museums and galleries.

The San Francisco Art Institute, one of the oldest art schools in the country, has developed this program to meet the needs of both the mature and the emerging artist, as well as the novice, the art historian, and the collector. Through this program, not-for-credit classes meet once a week for eight weeks on afternoons, weeknights, or Saturdays.

Guaranteed reservations must be received no later than March 6. NO REFUNDS WILL BE AVAILABLE AFTER THE REGISTRATION PERIOD. Please mail checks to: Extension Program/ San Francisco Art Institute/ 800 Chestnut Street/ San Francisco 94133. Except where limited in size, courses that do not meet a minimum of 10 students are subject to cancellation. The college of the San Francisco Art Institute reserves the right to withdraw or change any course or instructor listed.

The San Francisco Art Institute regrets that no storage space is available for large-scale works. Students enrolled in not-for-credit classes are entitled to studio space only during scheduled class hours.

Call for Information (415) 771-7020

Please use a separate enrollment form for each class desired. Clip and return.

Name _____ *Telephone: Day* _____ *Evening* _____

Address _____ *City* _____ *Zip* _____

Course _____ *Day/Hours* _____ *Instructor:* _____

Total course fee: _____ *Total material or lab fee:* _____ *New Membership:* _____

Member ($50 per course) ____ *Non-Member ($60 per course)* ____

New Member $25 ___ *$50* ___ *$100* ___ *More* ___ *Total Amount Enclosed:* _____

You may become a member of the San Francisco Art Institute in one of the following categories: $25 regular, $50 contributing, $100 supporting. Please indicate your preference above and enclose payment with your tuition check. Benefits include reduced tuition for Extension classes as well as Art Institute publications and notification of special events including lectures, film screenings, and exhibitions.

Please send more membership information. _____

Name _____ *Telephone: Day* _____ *Evening* _____

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